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sidered.² Still, it seems possible that Pope may have recollected Drayton's hero when sending Umbriel on his mission, and that Drake may, in the "two or three days" after talking with his friends and before reading them his poem, have had his imagination stirred by these his two predecessors in fairy lore.

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PANDOSTO AND THE WINTER'S TALE.

For more than a century a strange confusion has been current among Shakespeare editors and critics over the characters in *The Winter's Tale*, when compared with the corresponding characters in *Pandosto*, the source of Shakespeare's plot. This confusion, which at first seems 'small and undistinguishable,' probably originated with Steevens, when, in the edition of 1778 of Shakespeare's plays, he inadvertently attempted to give parallel lists of the characters in Greene's novel and *The Winter's Tale*, in the following note :

"In the novel of *Dorastus and Fawnia* the King of Sicilia, whom Shakespeare names Leontes, is called - - - - - Egistus, Polixines, King of Bohemia, - Pandosto, Mamillius, Prince of Sicilia, - Garinter, Florizel, Prince of Bohemia, - Dorastus, Camillo, - - - - - Franion, Old Shepherd, - - - - - Porrus, Hermione, - - - - - Bellaria,

² Cf. J. O. Halliwell's *Illustrations of the Fairy Mythology of A Midsummer Night's Dream*. Both Drayton and Drake make use of paraphernalia common since Shakespeare's time at least, but little can be proved by that except as strengthening probabilities. Drayton almost certainly had Shakespeare in mind when writing :

"Thorough brake, thorough brier,
Thorough muck, thorough mire,
Thorough water, thorough fire !
And thus goes Puck about it."

Also in describing Queen Mab's chariot in words that unmistakably recall Mercutio's account in *Romeo and Juliet*.

"Four nimble gnats the horses were,
Their harnesses of gossamere,
Fly Cranion her charioteer
Upon the coach box getting," etc.

Perdita, - - - - - Fawnia, and
Mopsa, - - - - - Mopsa."

Collier, in his introduction to the reprint of *Pandosto* ("Shakespeare's Library," ed. 1875, Pt. I, Vol. iv, p. 14), calls attention to the discrepancies in Steevens's list of characters in these terms :

"[Steevens] committed a strange blunder (which shews that he had read Greene's work with very little attention), when he asserted that the Leontes of Shakespeare is the Egistus of the novel. Pandosto is Leontes, and Egistus is Polixines. None of the other commentators corrected the error, or, perhaps, were able to do so, from not having taken the trouble to go through the incidents in the original story, and to compare them with those of the play." Dr. Furness in his Variorum Edition of *The Winter's Tale* (p. 1), also mentions Steevens's slip, and, in his characteristic spirit of charity, attributes it to 'a clerical error.'

Strange as it may seem, Steevens was quite right, from one point of view (the one probably assumed by him), as regards Leontes and Polixines. So, also, are his critics correct,—from a different, but as justifiable, point of view. So far as I am aware, no one has attempted to 'find the concord of this discord.' The real variance between Steevens and his critics is due to one of Shakespeare's tricks in altering, not the names and characters, but the geography of the plot. In Greene's story, Pandosto is king of Bohemia, Egistus of Sicilia. Now, in Shakespeare's play, Leontes is king of Sicilia, Polixines of Bohemia. It is plain that Steevens was correct when he placed the name of Egistus opposite that of Leontes, and Pandosto to that of Polixines,—provided the aim was to preserve the geographical and titular correspondence of the characters. It is quite as plain that so soon as he passed from the two kings to their wives, children, and followers, the relationship which he desired to maintain must break down. As a result, all the leading characters, after the first two, in Steevens's list are wrong,—assuming, of course, that he desired to carry out the titular relationship. Thus, in Greene's novel, Garinter is Prince of Bohemia ; Steevens has him Prince of Sicilia. Bellaria is queen of Bohemia in the original story ; according to Steevens, Her-

mione (the corresponding character in *The Winter's Tale*) is queen of Sicilia.

On the other hand, Steevens's critics have disregarded the geographical changes made by Shakespeare in the play, and have considered only the *character* relations. It seems to have been overlooked that Steevens's real error consisted in the *attempt* to preserve the resemblance of both the *title* and the *relation* of a given character in the novel to the correspondent title or relation of the character in the drama. Such a task was made impossible by Shakespeare's reversing the main situation in the novel when he came to use its materials for *The Winter's Tale*. In Greene's version it is Pandosto, king of Bohemia, who is insanely jealous of his wife Bellaria. In Shakespeare's play it is Leontes, king of Sicilia, who takes the rôle of the jealous husband. While all the *titles* of the novel reappear in the play, a reversal of the opening situation causes a correspondent shifting of all the relations. For example, it is the daughter of the jealous husband, who is set adrift in both the story and the play (the method alone differing); but in Greene's book the jealous husband is the king of Bohemia, in Shakespeare's drama he is the king of Sicilia. And so on, with the other characters, the character relations to the plot remain constant, while the *name* or *title* relations have been reversed by Shakespeare. For this reason no complete, parallel list of correspondent names of the novel and play can be made.

A clear understanding of the discussion on both sides may be got from a comparison of the two lists following, taken respectively from Dr. Grosart's Huth Library edition of Greene's Prose, Vol. iv, pp. 233-317, and Dr. Furness's New Variorum Edition of *The Winter's Tale*, pp. 1-3 :

PERSONS IN GREENE'S *Pandosto*.

Pandosto, King of Bohemia.
Bellaria, Wife of Pandosto.
Garinter, Son of Pandosto and Bellaria.
Fawnia, Daughter of Pandosto and Bellaria.
Franion, Cup-bearer to Pandosto.
Egistus, King of Sycilia.
Dorastus, Son of Egistus.
Porrus, an old shepherd of Sycilia.
Mopsa, Wife of Porrus.

NAMES OF THE ACTORS IN *The Winter's Tale*.

Leontes, King of Sicillia.
Mamillus, young Prince of Sicillia.
Camillo, Lord of Sicillia.
Hermione, Queene to Leontes.
Perdita, Daughter to Leontes and Hermione.
Polixines, King of Bohemia.
Florizell, Prince of Bohemia.
Old Shepherd, reputed Father of Perdita.

In quite another connection, it would also seem that Collier had overlooked some lines in the *Pandosto*. In his introduction (p. 12, foot-note) to the reprint, already referred to, of Greene's novel, Collier comments as follows on the obligations of Shakespeare to Greene, apropos of *The Winter's Tale* :

"Some verbal resemblances and trifling obligations have been incidentally pointed out by the commentators in their notes to *The Winter's Tale*. One of the principal instances occurs in Act iv, sc. 3, where Florizel says—

'The gods themselves,
Humbling their deities to love, have taken
The shapes of beasts upon them : Jupiter
Became a bull and bellow'd ; the green Neptune
A ram and bleated ; the fire-rob'd god,
Golden Apollo, a poor humble swain,
As I seem now. Their transformations
Were never for a piece of beauty rare,
Nor in a way so chaste.'

'This (says Malone) is taken almost literally from the novel,' when, in fact, the resemblance merely consists in the adoption by Shakespeare of part of the mythological knowledge supplied by Greene. 'The Gods above disdain not to love women beneath. Phoebus liked Sibilla ; Jupiter, Io ; and why not I then Fawnia ?' The resemblance is anything but literal."

The passage quoted by Collier from the *Pandosto* is, in all probability, not the one alluded to by Malone, nor the one appropriated by Shakespeare in *The Winter's Tale*. If Collier had turned over to page 62 of the *Pandosto* reprint, following his own introduction, he would have found this :

"Venus is painted in silkes, not in ragges ; and Cupid treadeth on disdaine, when he reacheth at dignitie. And yet Dorastus shame not at thy shepheards weede: the heavenly Godes have sometime earthly thoughts : Neptune became a ram, Jupiter a Bul, Apollo a shepheard : they Gods, and yet in love ; and thou a man appointed to love."

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